

ORCON/NOFORN

GRILL FLAME

PROJECT

SESSION REPORT

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REASON: 2-301-C (3) (6)

GRILL FLAME

23 Dec 79

SUMMARY ANALYSIS

REMOTE VIEWING (RV) SESSION CC41

1. (S) This report documents a Remote Viewing (RV) session conducted in compliance with a request from SOD, J3, OJCS, Pentagon, Washington, D.C. The purpose of the session was to provide information relevant to the hostage situation in the U.S. Embassy compound in Teheran, Iran.
2. (S) The remote viewer's impressions of the target are provided as raw intelligence data and as such have not been subjected to any intermediate analysis, evaluation or collation. Interpretation and use of the information provided is the responsibility of the requestor.
3. (S) The protocol used for this session is detailed in the document, Grill Flame Protocol, AMSAA Applied Remote Viewing Protocol (S), undated.
4. (S) Following is a transcript of the viewer's impressions during the remote viewing session. At TAB A are drawings made by the remote viewer reference his impressions of the target site. At TAB B is target cueing information provided the remote viewer.

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TRANSCRIPT

REMOTE VIEWING SESSION CC41

#66 This will be a remote viewing session (edited for security).

PAUSE

For the past few minutes now, you have been studying a photograph of an individual. Relax and concentrate now. Relax and concentrate. Focus your attention on this individual. Locate this individual. Relax and concentrate . Concentrate on the area. Focus your attention. Relax and concentrate. Relax and concentrate and describe the area to me.

PAUSE

#31 Feeling of (mumbling) he's..uh..fair, gray, kind of (mumbling) room..uh..sitting in a chair slumped forward. It's a small room. Looks like a bed, something long.. rectangular across this narrow room. I wanted to say something funny in the corner of the room...uh..room is like..uh..gray poured concrete, cold. There is a recessed square hole in the corner. Reminded of a uncurtained shower stall or a French crapper in the corner . The..uh..(mumbling) I think..uh..vertically.. barred window..and a..uh..wooden door that has..uh.. a few bars on it..vertical lines on this..on the left side..I felt..the left side of the room...either the door or the hall is vertical lines...I felt he was sitting at a..a small table on his left. Let me..uh.. clear and see what else I get.

PAUSE

#66 Determine now whether or not he is alone.

#31 Yes. Don't perceive anyone else with him in the cubicle.

PAUSE

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#31 Feeling...uh...hall...looking at a..uh..through bars.

#66 Tell me a bit about the hall.

#31 There are bars all of them down the hall, and (mumbling) on both sides, I feel..uh..openness.. I don't feel the usual closed inness..uh..regular structure. Feel more open...movement of air...light...I feel that, right outside this place is a upstair case but it's wood, I think When I looked at it it reminded me of a ship's hold, but the staircase is wide. I feel it's darker and damper than other places I've been. It seems cooler. His...his table is just a little wooden thing and I ...his door has some...uh...little window (mumbling) about..uh..two feet by one foot. Has a little shelf on the bottom of it. He seems to be in that cell alone.

#66 Are there other personnel in the area?

#31 Yes.

#66 Tell me about them.

#31 I think I'll go to the cell on the right. I would say..uh..we have here two people sleeping. I feel the place is occupied. I feel..uh..people under the covers on two beds. I have the feeling..uh..two beds on the wall. Like..uh..metal bunks on the same wall as the other place..uh..metal (mumbling)..at first I thought, pull down, but no, they're rounded metal frame. Very plain inside. Figuration same as other place.

#66 Not audible.

#31 It is dark. I can feel a light comes in, up high... on the outside wall...keep seeing a small window with a vertical bar but the..uh..lighting...I don't feel any lighting inside. Maybe in the hall but not in the booths.

#66 Not audible.

PAUSE

#31 That's it.

#66 Not audible

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#31 Ok. This is number one. It's as though I'm looking...you're looking down from the ceiling of a place...I was...I was just too hyped up for this one...I don't know.

#66 How do you think you did?

#31 Well, I think this was OK. It...just that it took me a long time....usually I take that time ahead of time, you know, and this time I was limited to about 10 or 15 minutes.

This is a table. Ok. Upper side of one is a bed.

#66 This is looking down into the room.

#31 Yes. Right. I had a gut feeling the guy was definitely in a cell, cell. First time I had anything out of this turn out to be a cell type cell. Bare, gray, concrete room, window up high on the back wall on the right...iron bars on it.. on the window...and a bed on one side of the window....the room.....the opposite side. That ain't a bad perspective. I must have been looking down that room to see (mumbling) in order to do this good. Ok. And here...a chair or something...that's the top of the chair, ok...and, then, there's the top of his head...you can see the back of his head... shoulder...but, he's like leaning over...like he's tired of leaning forward on his hands...can't sleep ...type of a situation. In this corner of the room I described it as being like a French crapper or a ..uh..uncovered shower stall. It's just an open toilet or a recess. Now, I don't know if it's a shower built up or if it's a recessed pit that you step down into. Ok. Do you follow what I mean?

#66 Yes.

#31 Ok. And when I thought of a French commode ...French classic commode...like you'd French colonial, you know...not French civilized. French colonial. When I thought of that, I did not see, but when I thought of it to get the thing across, to get the thing across I will put the two footsteps on it, ok. That's the feeling I had. Like it was either an unclosed..uninclosed shower stall or just a French crapper in the corner. OK. And a door off-set here, ok. Door has a window on the upper half with some sort of a little metal shelf in it. Now this whole end of the...opposite

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the bottom and the right ends of this sketch is... I had the feeling of solid concrete, but, on the front face of this thing, the left side of sketch number one, I had the feeling that that faced the hall and that was barred. It was essentially open; there was freeness there. I couldit didn't seem like other places where I'd been, you know, wall was a wall....there was a door and a wall and that was it. This seemed for a change to be much more open. With vertical lines there....ok.... as though it was....bars, you know, bars on Ok. There's a hallway out here and here on the right is the window. OK. This is man sitting on stool or chair, here. And, then when I got him...when I acquired the imagery of this guy I was right...I was like sitting on the table top and I just floated right up to the ceiling. I never did get back down until I got outside the cell. But, I just went like..right to the top. And was looking at it all from above. And then I went outside the cell. But, I never got down to get a good look at him. All right. I'll write down three cement....three concrete walls...and, then the front is...(mumbling) did I have that.

PAUSE

#31

He's sitting there. This room is much smaller than that, dam it. I'll draw him to perspective.like that....ok.....and the back here is funny something area in the back corner....like that....that's it....bed on one side....that's the whole dam schmeil(phnetic)....and this whole thing is how I saw it. Ok. I didn't get the idea necessarily of any.....I just got the idea the guy couldn't sleep. It was more that type of a feeling. You know. Not like he was being tortured or was being forced to stay up so much as he was just staying up. Didn't get any feeling of going anywhere ...waiting for ...you know what I mean.... Sketch one is much more closely perspective ...size in my feelings than two. Two makes it look longer and the bed looks smaller and everything....that makes it look larger....not very....all right that's two.

Three was as though I had moved to the left of two. 'Cause here are...there is his door, OK...see that...and...only two or three bars on that side

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...see that...door has window in it.

- #66 Ok. So...Do we have somewhat of a..as though it were a conventional door but in a wall of bars?
- #31 Yes. Yes. That's like a wall there, and here's the wall from a neighboring cell, right here in the foreground, and then, of course, would be more of these things coming along like this..... Like that. Here is a wall here, and there's a wall back here. Like that. All right...and, there's the ceiling for that wall, right there, and here's the ceiling for this wall right there, like that. Ok. What am I trying to get across on this one? That the stairwell was right outside his door, and it goes down. I had the feeling that there were bars all up and down this hall. Uh..there's some sort of a stairs or steps and I felt that they were wooden and that they were sort of outside of his cell. Um..
- #66 Are you saying that this stairway went down? Can I infer from that that this is on an upper level.
- #31 No. It went up. I didn't see a down stairway. The stairway I saw was an up stairway.
- #66 So I would go up the stairs (mumbling) In the past your descriptions, during the session, during the drawing have been frequently different from stairways here. I'm sure that you draw what you see but your verb descriptions have been different. You say "up" and then later you say "down"..sometimes you say "up" and later you draw "down."
- #31 No. This is a stairwell going up. It's not that I'm up looking down a stairwell. I'm sure of this. Don't...I'm sure of this..and this is the under side of the stairwell...if you can dig it. See, you're looking at it from the back end, is what I'm trying to say. The way to get up is on the other side of this thing. You walk up towards me. It's drawn backwards, but, that's the only way I can draw it. Maybe this will clarify it. There's nothing in under it. There's nothing in under it and it goes on up. You know, to the ceiling. They should be getting bigger as they come towards me. There like that. It's all screwed up. I'm trying to draw the underside of a staircase that comes back over my head...is what I'm trying to do.

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#66 If I was standing on the floor and watching staircase rise up over my head.....

#31 Right. Because that's where I was standing ...you see...I was standing near and under it when I was out at point number two. I was looking into point number two and the stairwell took off from my right and went up over my head. These wooden steps...and they went up over my head.

#66 Not audible.

#31 Right, right, right, from being underneath them. That's the first time I saw them. Then I turned around when I got down to the next place. I had the feeling that on this side....equally....was open and then I felt this linear type feeling all the way down, ok.

#66 As though we might have bars on both sides.

#31 Right, right. All right. That's three. The..the next room down...I think was occupied by two people. I think they were both in bed. Both sleeping, anyway. I had them sleeping on a set of bunk beds on the right side....left side of the room that were...I worked on this for awhile...

#66 I was hoping we would be getting you later to work on the people.

#31 Yeah. I tried, but.....yeah, I know. I tried that but I popped out of it. Once you pop out of it it's no good.

Essentially, their layout was the same...that was the next one by....the next one down to the left.

#66 Could you tell me anything at all about the people that you perceived sleeping?

#31 Well, I thought that the guy on top had a beard. I would hesitate to even say that they were our people. I had the feeling of, you know, rumpled clothes, rumpled bed clothes, type stuff. But not like this. This...where he was...it was almost like nobody had even slept in the bed, you know. You know.

#66 You made a statement a few minutes ago that you would hesitate to say that they were even our people. Am

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I to infer from that statement that.....

#31 That there's just two people there. I can't tell you who they are.

#66 All right. It's not to say that you have information that they are not our people.

#31 I just did not get in...into..to focus on them. You know. That type of thing. I just had the feeling of two sleeping forms and a bunk style arrangements...top guy has a beard...and that's about all I can say. That's all I can do #66. If I do anymore it will be garbage.

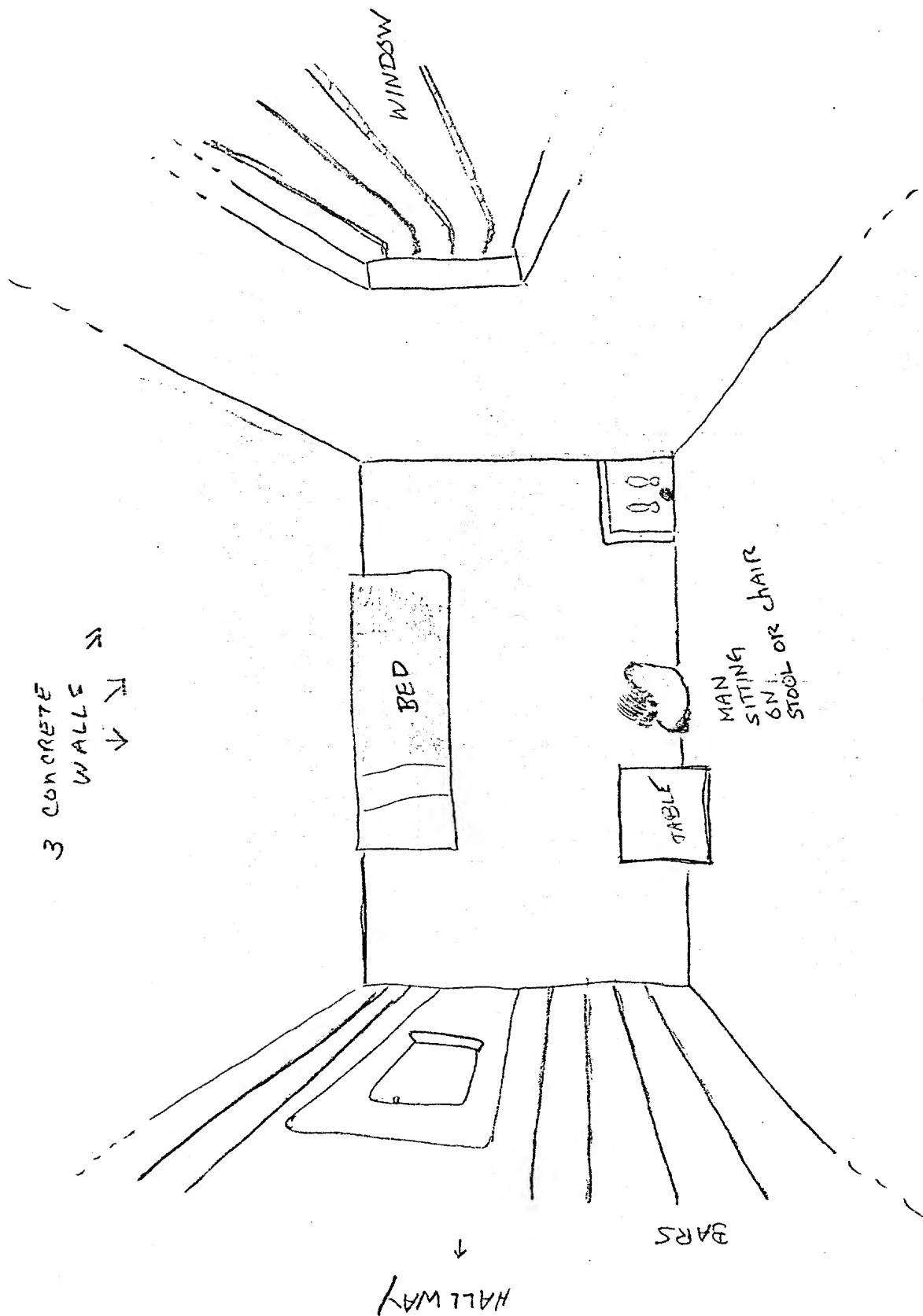
#66 Ok. Is there anything you want to add? Anything about the session.

#31 No. But it definitely had a totally different character than any other of the preceding sessions that I've had.

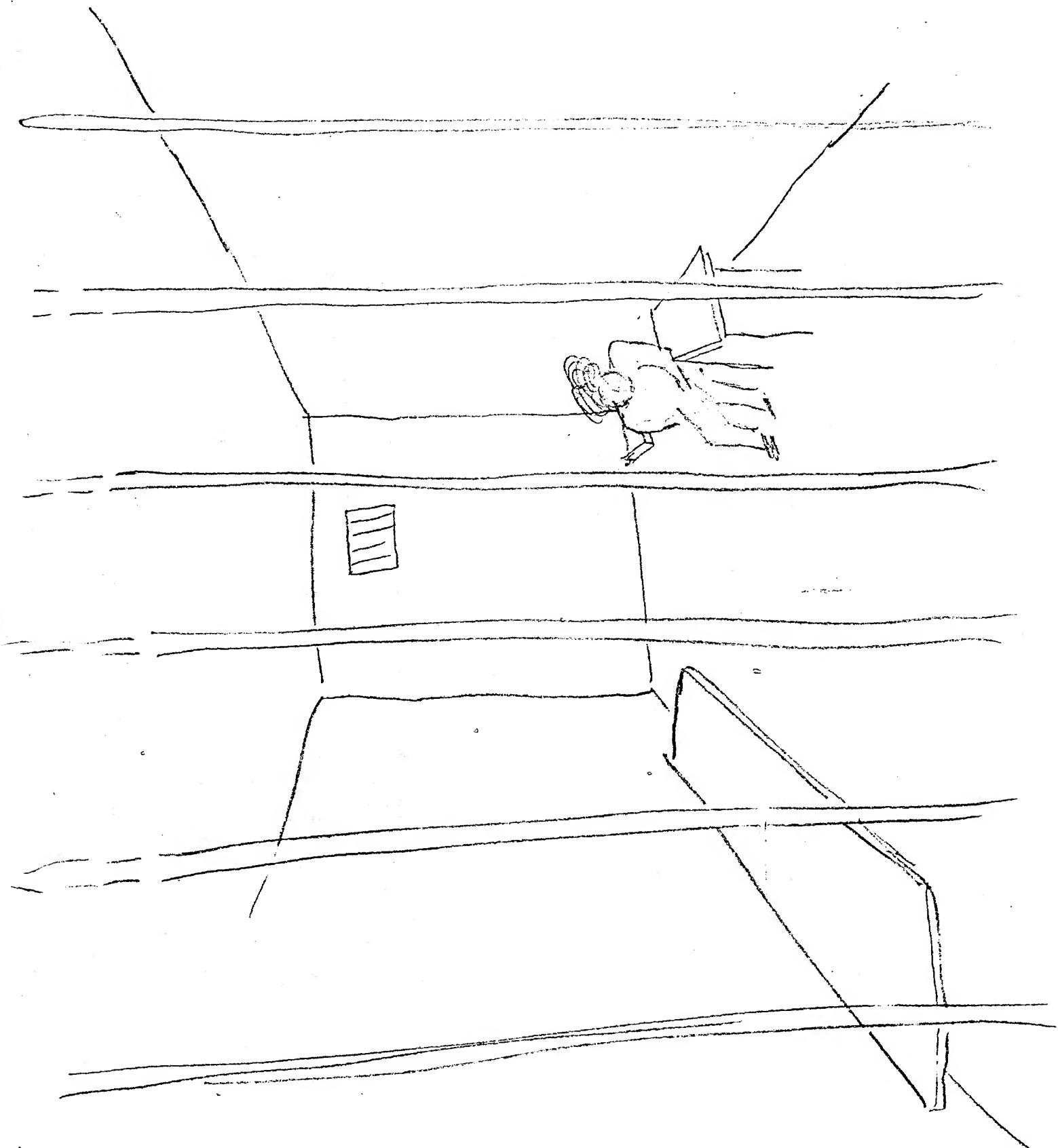
Different atmosphere...different type of a place.. is the definite feeling I had. Either my earlier ones could be wrong or they could be moved..or something like that. But, before it always been almost dam dormitory style. You know. Two to three people to a room..ad hoc..closed off rooms in some buildings that really used for something else. Make shift type stuff. The feeling of this was that it was straight incarceration place. That it was designed for that, and the guy was in that. It's not like he was stuck in a room somewhere, that was actually a library and that they just closed the door and made him stay in there. This was like this guy was behind bars. He was being kept in a place designed for security and to keep him there. And, I have not run into one like that yet. This is the first one. We've had.....I've had the feeling of being kept prisoner....controlled. I've had feeling of controlled movement. I've had other type things. Idle time...going nuts.....you know.....that type of thing.....you know...humming themselves to sleep at night...just because there's no challenge ...there's nothing to do, right. But, this is definitely austere, drab, gray cement cool, musty, almost, dampish, basement room that is designed with bars on it. That's designed to keep people there. In ...you know.....infinitim ...very, very austere. you know.....that's about it.....

TAB

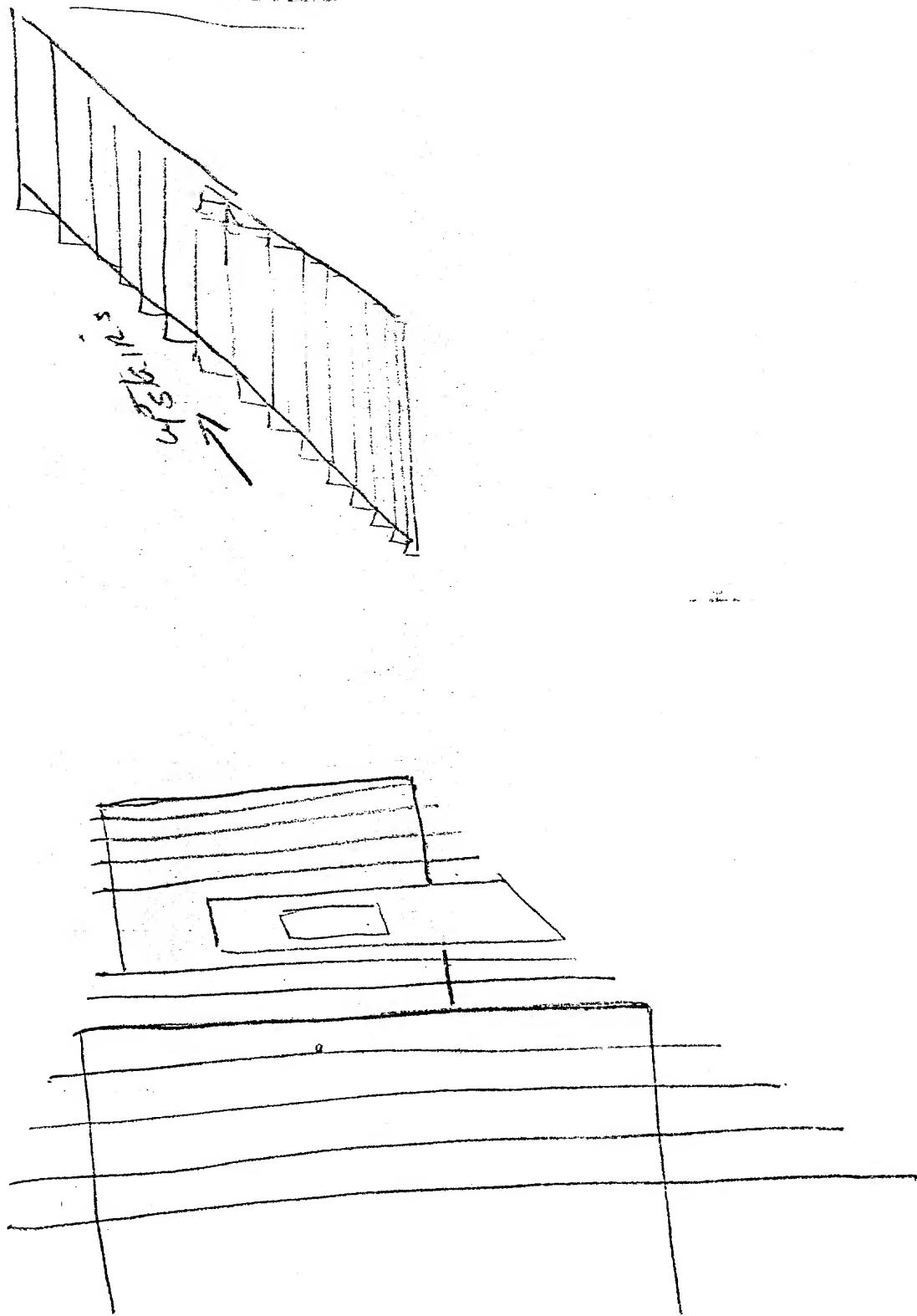
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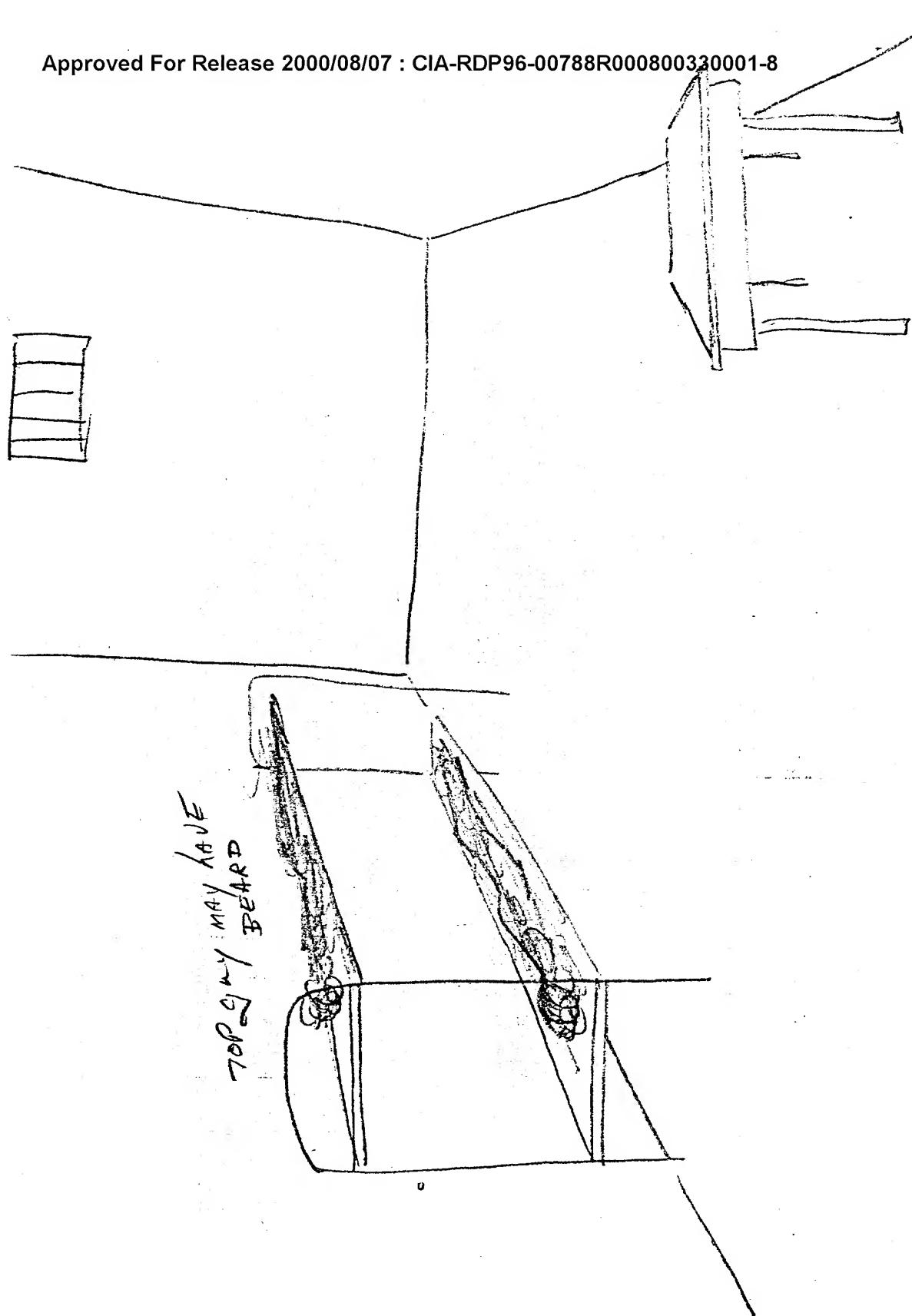
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(4)



TAB

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TARGET CUING INFORMATION

REMOTE VIEWING (RV) SESSION CC41

1. (S) The viewer has been exposed to open source news media information as well as classified overhead imagery. He knew he would be working against the hostage situation in Iran.
2. (S) At the time of the session, the viewer was told he would be trying to locate a certain individual. The viewer was shown the attached photograph and asked to locate and describe the surroundings of the individual in the photo.

Note: Sessions CC 41 & 40 were conducted
at the same time with different viewers
in different rooms. *MBS*

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